

Année 2

de Pooters

1909

ASHMOLEAN MUSEUM, OXFORD

May 24th, 1886

Dear Mr BOOTH

AFTER examining the beautiful Specimens that you have been so kind as temporarily to exhibit in our Museum, I can only say that their permanent deposit in a place where they would be easily accessible to students is much to be desired.

The Cameos and Engraved Gems in your collection are specially valuable to those interested in the Glyptic Art from the great variety of material that is here exhibited, and as showing the adaptability of the most different substances to artistic treatment. Apart, moreover, from and general value of such a series in its bearings on the Art of Gem Engravings, the Gems themselves are of such beauty that they could not but be an additional attraction to any Museum in which they were placed.

Speaking on behalf of the Ashmolean Museum, I must say that your effort to place such a Collection in our oldest English Museum is worthy of the most grateful acknowledgment.

I remain, very truly yours

ARTHUR J. EVANS

Keeper of the Ashmolean Museum

10⁰⁰ - 6/77

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c. 1

Sells. Lorrain = from W. A. Booth
Belle Vue House
Gloucester

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7. July - 91

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FIELD

UNIVERSITY MUSEUM, OXFORD

May 24th, 1886

Dear Mr BOOTH

Dear
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Collection

THE valuable Collection which you have brought together and catalogued, contains, besides the objects interesting from an artistic point of view, two groups of specimens which, if offered to this Museum, would I am sure be accepted by the Delegates with high appreciation of their excellence. The set of pieces of Amber containing Insects would be an important accession to the Zoological series, while the Star-Sapphire with other rare stones would find a proper place in the Mineralogical Department.

Sincerely trusting that your wish may take effect that these objects, remarkable for their beauty as well as their scientific interest, should be deposited here.

I am, yours very sincerely

EDWARD B. TYLOR

Keeper of the University Museum

HAVING seen the Collection referred to by Dr TYLOR and Mr ARTHUR J. EVANS, I hope to see it become the property of the Oxford Museums.

H. G. LIDDELL

Ch : Ch :
OXFORD, Nov. 18th, 1886

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Ellen Terry = from W. H. Booth
Belle Vue House
Gloucester

ILLUSTRATED CATALOGUE

OF

27. July - 91.

Gems, Cameos, & Amber

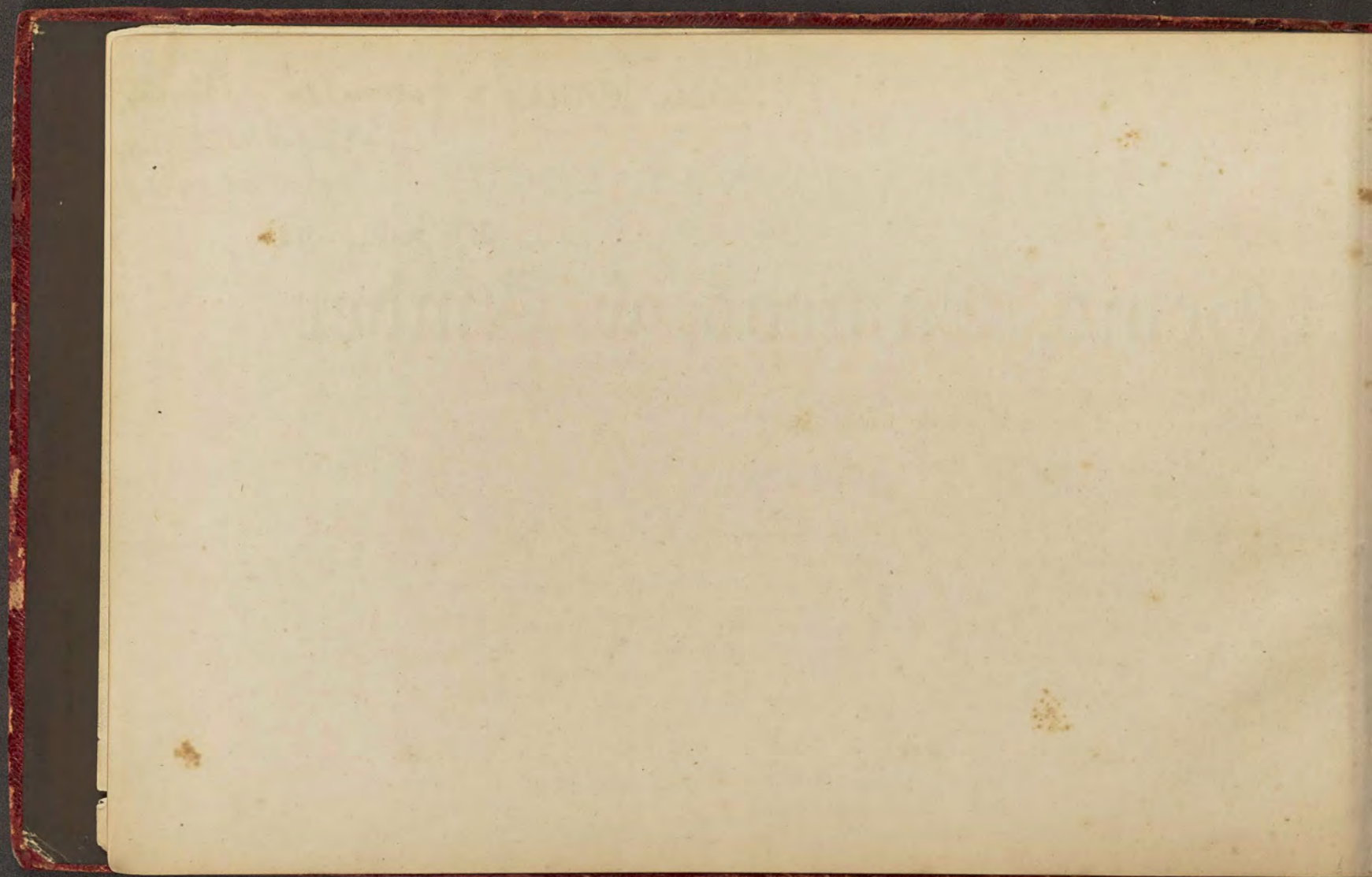
COLLECTED BY A. BOOTH

Gloucester

DRAWN ON STONE FULL SIZE BY ROBERT BARNFIELD

DESCRIPTIONS MOSTLY BY A. H. CHURCH

PRINTED BY JOHN BELLWS. 154224



TO T. GAMBIER PARRY, Esq.,
HIGHNAM COURT.

SIR,

In dedicating this Illustrated Catalogue to you, I will not apologise for any faults therein, but simply state that the entire collection of Gems it represents, has been formed at odd times, as an object of interest and enjoyment.

The Gems themselves are an unfailing source of pleasure to all lovers of art and beauty. The Illustrations, with one exception, are by Mr ROBERT BARNFIELD.

The descriptions of the Cameos and Stones illustrated, are mostly by A. H. CHURCH, M.A., Oxon, F.C.S., F.I.C., Professor of Chemistry in the Royal Academy of Arts.

You have always identified yourself with efforts to promote art, and to further influences which refine and civilize mankind, and I thank you for the honor you do me in allowing me to dedicate to you this Catalogue of Gems.

Your obliged and faithful Servant,

THE COLLECTOR.

BELLE VUE HOUSE,
GLOUCESTER.

STAR SAPPHIRE

THERE are certain Sapphires, generally of a pale colour, which, when examined under the microscope, exhibit thread-like shafts directed towards the faces of the six-sided prism; these threads are produced by foreign substances or by vacuities left among the molecules at the moment of their crystallization. The light reflected upon them forms a star of six rays, extremely beautiful and remarkable. Sapphires of this kind are called *asteria sapphires* or *star sapphires*.

The orientals have a deep veneration for the star sapphire; and M. D'ABBADIE, in his travels in Africa, often commanded the respect of the natives by allowing a stone of this kind which he always carried with him to exhibit its magical beauty to their astonished eyes.

QUARTZ

QUARTZ is formed by the union of two bodies; the one, *silicon*, is a substance analogous to carbon; the other *oxygen*, is a gas, and one of the principal constituents of atmospheric air. The primitive form of Quartz is the rhombohedron, but the primitive crystals are extremely rare. The most common form is the regular hexagonal prism terminated with six sided pyramids.

CORUNDUM—RUBY

MODERN mineralogists have given the single name *corundum* to all the minerals consisting of crystallized alumina almost pure, without regard to the colour of these minerals. Corundum comprehends three varieties: the hyaline corundum, the laminated corundum, and the granular corundum. The first variety comprehends the precious stones.

When the corundum is perfectly colourless, it possesses a brilliancy so vivid that in some circumstances it may pass for a diamond. It may be distinguished from the latter by its inferior hardness, its smaller specific gravity (3·5, while that of the diamond is 3·9), and by having double refraction. According to the tints which the corundum possesses, it bears different names, and represents variable values.

Names of the corundum according to their colour:—

WHITE SAPPHIRE	...	...	...	...	...	...	...	COLOURLESS
ORIENTAL RUBY	...	...	...	...	...	...	...	CRIMSON RED
ORIENTAL RUBY (variety)	...	...	...	...	...	...	...	ROSE RED
ORIENTAL SAPPHIRE	...	...	...	...	...	...	...	AZURE BLUE
INDIGO SAPPHIRE	...	...	...	...	...	...	...	INDIGO BLUE
ORIENTAL AMETHYST	...	...	...	...	...	...	...	VIOLET
ORIENTAL TOPAZ	...	...	...	...	...	...	...	YELLOW
ORIENTAL EMERALD	...	...	...	...	...	...	...	GREEN

AMBER

AMBER has been known from earliest antiquity. The celebrated founder of the Ionian School of Philosophy, Thales, who lived 600 years before our era, speaks of the property which above all contributed to render it celebrated—that of attracting light bodies when it was rubbed. It is from the Greek name of Amber, *electron*, that our modern term electricity is derived. Chemical analysis shows that there are in 100 grammes of amber: 81 grammes of carbon, 7.30 of hydrogen, 6.75 of oxygen, and some traces of clay, alumina and silica, amounting altogether to about 3 grammes. This is exactly the composition of resin; indeed Amber is itself a resin. “Amber,” said PLINY “trickles from the pith of certain trees resembling pines.” This quotation proves that the Roman Naturalist considered Amber as a contemporary production. He was right so far—Amber is a resin; but it is a *fossil resin*.

AQUAMARINE

THE Aquamarine is a stone of but trifling value, and yet it possesses a quality which should have prevented it from falling into its present low estimate; *it does not lose its brilliancy in artificial lights*.

AMETHYST

THE Amethyst, whose violet colour varies according to the quantity of oxide of manganese combined with the silica, has all the properties of quartz. This substance is found in France, Prussia, Hungary, Arabia, Ceylon, Kamtschatka, &c. The environs of Carthage in Spain furnish the most beautiful specimens of Amethyst; and they are the more remarkable that they show a purple reflection vying with that of the Oriental Amethyst.

CHALCEDONY

THE Chalcedony is quite a common stone of a dull or milky white; and sometimes of a bluish tint, when it is called Saphirine.

HELIOTROPE

A TRANSLUCID Agate of a lively leek-green colour, spotted with red. The ancients used it, as PLINY tells us, for looking at eclipses of the Sun, as we use smoked or stained glass ; and it was said also to change the colours of the Sun's rays into blood-red, when it was plunged into a vase of water. Hence the name Heliotrope, from the Greek *helios*, the Sun, and *trepo*, to turn.

CHRYSOPTASE

CHALCEDONY coloured by the oxide of nickel, varying in colour from deep verdigris to the palest green. It takes a very beautiful polish ; and fifty years ago was fashionable in jewellery, though now quite forgotten.

LAPIS-LAZULI

THE Lapis-lazuli is a mineral, whose beautiful blue colour varies from the palest tint to a deep blue, nearly black. The finest is a uniform colour of deep azure, inclining to purple. Its specific gravity is 2.6. Chemists differ in its analysis ; but it is known to contain silica and alumina, with a supplement of soda, lime and sulphur. Its colour is of such enduring quality, that the preparation made from it, called Ultramarine, is never deteriorated by the air, and is consequently of the utmost value to artists. Lapis-lazuli takes a beautiful polish, and is converted into many exquisite articles of ornament. It is found in Persia, Siberia, and Chili, but the most esteemed specimens are brought from China.

OPAL

THE Opal is formed of silica, like the stones of the first group; but it differs from them by the constant presence in its composition of a certain quantity of water, making 5 to 12 parts in 100 of its weight. M. Damoor has shown, moreover, that when sulphuric acid is applied to the opal, the stone turns black, leading to the conclusion that it contains organic matter, probably bituminous. This the sulphuric acid would seem to destroy, by setting its carbon at liberty. The opal has no colour that may be called its own, but a faint bluish tinge analogous to the tint of certain resinous quartz, of which it is a variety. Its true beauty and its great value are produced by a physical accident; it is traversed by a multitude of fissures filled with air and moisture, which reflect all the prismatic colours. The tender violet of the amethyst, the blue of the sapphire, the green of the emerald, the golden yellow of the topaz, and the flashing red of the ruby, appear at times isolated in certain parts of the stone, at times crossing each other in vivid play with an effect that is magical. The opal is found in Arabia, Ceylon, Hungary, Saxony, Ireland, Iceland, Scotland, Mexico and Queensland.

LABRADORITE

THE beautiful stone of Labrador, unknown until about a hundred years ago, it was discovered in the Island of St. Paul, near the coast of Labrador, is the type of one of the four great species formed by ROSE, at the expense of the ancient group of the felspars. Its specific gravity is 2.6 to 2.7.

The labradorite is called sometimes the opaline felspar, because it resembles the opal in its beautiful reflections of colours.

The finest colours are a play of blue and green upon gray. Yellow and bronze-red are less common; and a pearly-gray and purple-red still more rare.

The labradorite is essentially formed of silica, alumina, lime, and soda.

It has been found in its crystallized state scattered through volcanic productions, and notably in the lavas of Etna.

ONYX

THE Onyx is the most celebrated variety of all the variously tinted agates. Originally the name onyx was given to agates which had the appearance of a nail (Greek Onyx) where it joins the flesh ; but it is now used for stones which exhibit marked contrasts of colour in bands, as black and white, or black and whitish-gray.

When the onyx unites in a desirable degree these conditions, it constitutes a stone of value, on account of the resources offered by it to the engraver, through the contrast of colours.

SARDONYX

A STONE formed, as its name implies, of the sard, and the onyx using the latter term in its primitive signification. The sardonyx is a stone displaying alternate layers successively whitish and carnation red.

DIAMOND

“AND what is the diamond ?” Asks BABINET, who has such a quick eye to the poetry of science. “The most precious thing in the whole world. And what is carbon ? The most common material that is known ; one that not only exists in vast quantities in the bowels of the earth, but that plants and trees of every kind contain in an inconceivable quantity. Silver can hardly pay for the diamond ; for if we imagine a diamond of the weight of a twenty-five franc piece, it would weigh about 125 carats, and cost at least four millions of francs ; while an equal weight of carbon, even having recourse to the smallest copper pieces, would have no appreciable value. And yet the diamond and carbon are identical. Diamond is crystallized carbon.”

SARD

THIS word, very anciently used, is said by BRAUNIVS to be derived from the Hebrew *sered*, “a red colour.” However this may be, it is to agates of this colour that the name is applied.

J A S P E R

THE precious jasper is the *jaspeh* of Aaron's breastplate ; the *iaspis* of the Greeks. The property which distinguishes jasper from other varieties of quartz is its complete opacity even in thin flakes. Jasper is often a silix that has become opaque either by alteration that it has undergone, or by the addition of a certain quantity of oxide of iron, or of hydrate of the same oxide. There are red jaspers, brown jaspers, and green jaspers. In certain circumstances, as in the Egyptian pebble, the jasper presents irregular zones, which display a structure roughly concentric. (DUFRENOY.)

G L A S S

GLASS is a mixture of Silicate of Potassium or Sodium, or of both with one or more Silicates insoluble in water, as Silicate of Barium, Strontium, Calcium, Magnesium, Aluminium, Manganese, Iron or Lead.

"Watts' Dictionary of Chemistry."

SCIENTIFIC ANALYSIS OF WINDOW GLASS

SODA	...	...	..	...	15'22
LIME	...	...	...	...	13'31
ALUMINA	...	...	...	...	1'82
SAND, OR CALCINED FLINTS	...				69'65
					100'00

ACTUAL COMPONENTS USED IN THE PRODUCTION OF FLINT GLASS

				PARTS
PURE WHITE SAND	...	...		300
RED LEAD	...	...	...	200
REFINED PEARL ASH	...	...		100
NITRE	...	...	...	30
				630

MR A. BOOTH,

Dear Sir,

In reply to your wish to be informed when opal cameos were first cut in Europe, I may mention the date of 1874, when I invented the new process of cutting opal cameos in such a manner as to utilise the matrix of the rough opal for the ground. There are no antique or cinque-cento opal cameos existing. Mr John Brogden exhibited the first one, which I cut amongst his other exhibits at the Paris Exhibition, 1878, and was accorded the first gold medal, (see Daily Telegraph of May 1878, which, in an article on English Jewellery, mentions these opal cameos in the highest terms.)

As the opal layers in the rough are very irregular, it will be readily understood, that no stereotyped pattern can be copied in this material, each piece must be studied by the artist, and only a new and original subject adapted to the peculiarity of the particular stone can be cut on the same.

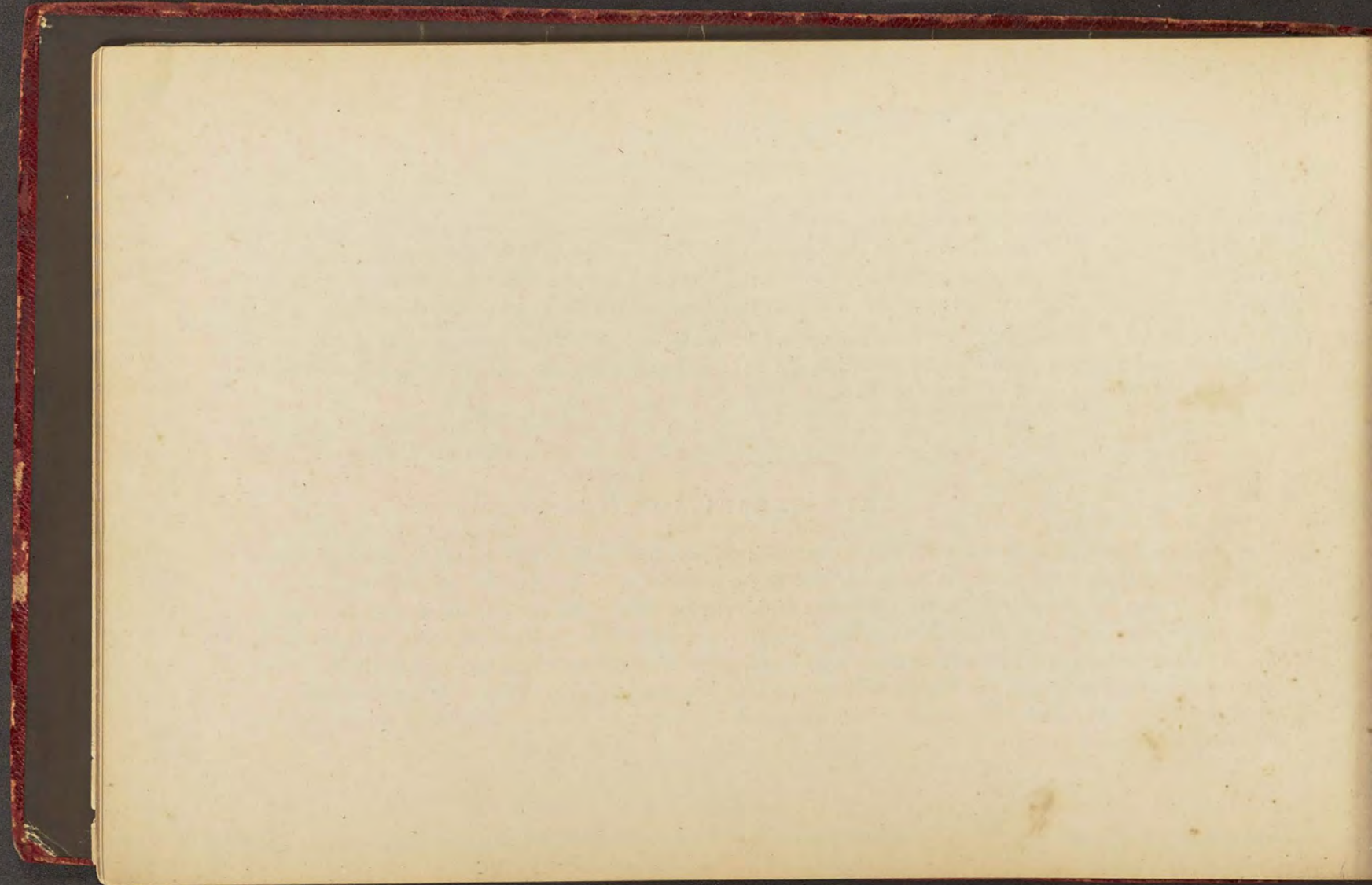
Yours truly,

W. SCHMIDT.

PARIS EXHIBITION

PARIS, June 10th

Mr Brogden shows a neck ornament which in its nature is unique. The gems in this beautifully designed piece of decoration are camei, each being cut either from an opal or the matrix of an opal. Now, to appreciate the delicacy of such carving, it must be remembered that the iridescence of this curious stone is due to the minute fractures by which its entire substance is traversed, just as though it had been shivered by some natural shock. As may well be imagined, the splintered formation of the opal renders it an exceedingly impracticable stone to cut; and though here and there a carved or engraved opal may be met with, this kind of workmanship is so rare, that a cameo necklace, every centre-gem of which is one of these lustrous minerals with rainbow-shifting tints, must be accounted a wonder of wonders in the jeweller's art. "*Daily Telegraph*," June 12th, 1878.





ONVX OF 2 STRATA
BLACK AND WHITE

PORTRAIT OF T. GAMBIER PARRY, ESQ.

BY W. SCHMIDT

ENGRAVED BY J. D. COOPER





MARS AND VENUS

SARDONYX OF MANY DELICATE STRATA, THE LOWEST BEING BROWNISH RED. THE UNDERMOST PROFILE IS CUT IN A PALE FLESH COLOURED LAYER. THE UPPER PROFILE SHEWS A MORE DECIDED FLESH HUE.

BY W. SCHMIDT



3



JULIUS CÆSAR

LABRADORITE, SHEWING BRONZE AND PEACH BLOSSOM COLOURED CHATOYANCY

BY W. SCHMIDT





ROMAN LADY

PRECIOUS OPAL ON MATRIX OF IRONSTONE, SHEWING BRILLIANT BLUE AND GREEN BANDS.

BY W. SCHMIDT





LABRADORITE WITH FINE BRONZE AND BLUE GREEN CHATOYANCY



6



JULIUS CÆSAR

SARDONYX OF 4 STRATA, NAMELY:—BROWNISH RED, OPALINE, MILK WHITE, AND BROWNISH RED.

BY W. SCHMIDT



7



SYRAKUSA

ONYX OF CHALCEDONIC CHARACTER, AND HAVING A CHRYSOPRASE GREEN GROUND WITH A WHITE LAYER.

ONE OF THE EARLIEST WORKS OF W. SCHMIDT





ONYX BROWNISH BLACK WITH A WHITE LAYER.

PORTRAIT OF J. T. D. NIBLETT, ESQ., OF HARESFIELD COURT, GLOUCESTERSHIRE, BY W. SCHMIDT



9



SHELL COMEO OF PIUS IX.

PALE BROWN GROUND WITH EXTREMELY PURE THICK WHITE LAYER.



12



SARDONYX

BROWNISH RED GROUND
RELIEF IN FLESH RED

11



LAPIS LAZULI

OF VERY RICH BLUE COLOR
HAVING A FEW SCATTERED
PYRITIC SPANGLES

10



LABRADORITE

WITH A VERY FINE COPPERY
CHATOVANCY



13



MINERVA

FOSSIL SHELL WITH BROWN MARKING.



14



OMPHALE

ONYX OF 5 STRATA.

BY W. SCHMIDT





AJAX

LABRADORITE WITH GOLDEN BRONZE CHATOVANCY

BY W. SCHMIDT





ST. GEORGE

LABRADORITE WITH FINE AZURE CHATOYANCY.

BY W. SCHMIDT





OMPHALE

AMETHYST OF PALE PURPLE HUE

BY W. SCHMIDT



CHALCEDONY

OF SEVERAL STRATA, WHITISH,
PALE BROWN, BLUEISH
WHITE, MILKY



HECTOR

BY W. SCHMIDT





HANNIBAL

LABRADORITE WITH FINE GREENISH BLUE CHATOYANCY.

BY GIUSEPPE BARTOLOTTE.



CHALCEDONY

OF 3 STRATA, RED, BROWN,
WHITISH CREAMY.



PERSEUS

BY W. SCHMIDT





EGYPTIAN LADY

LABRADORITE WITH GREENISH BLUE AND SOME BRONZE CHATOYANCY.

BY W. SCHMIDT





AJAX

HELIOTROPE, CHALCEDONIC JASPER OF TRANSLUCENT GREEN WITH RELIEF IN RED



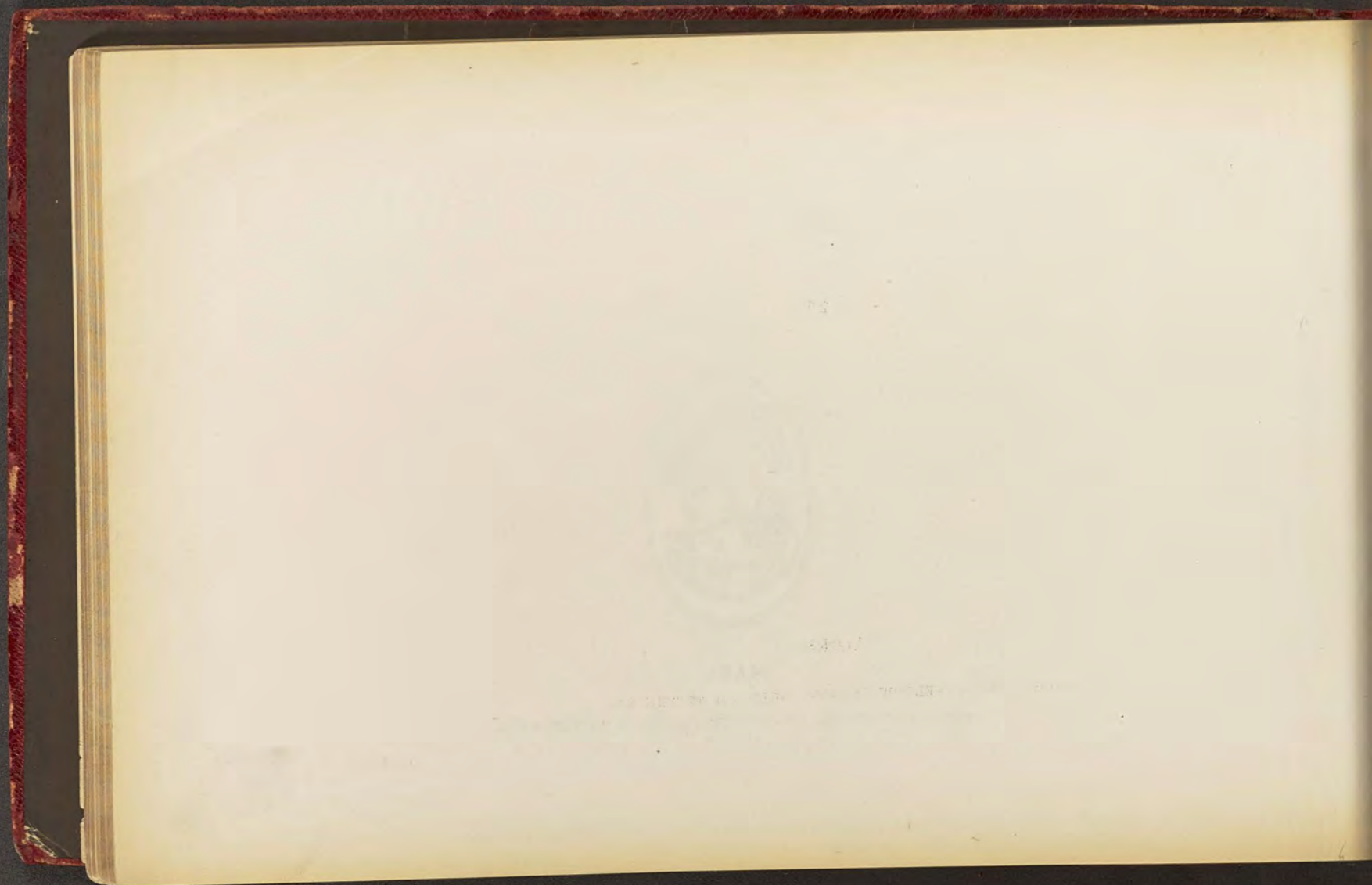
23



MARS

CAIRNGORM OR YELLOW QUARTZ FACETTED AT THE BACK.

BY W. SCHMIDT





FLORA

AMBER, FAT OR CLOUDED VARIETY.



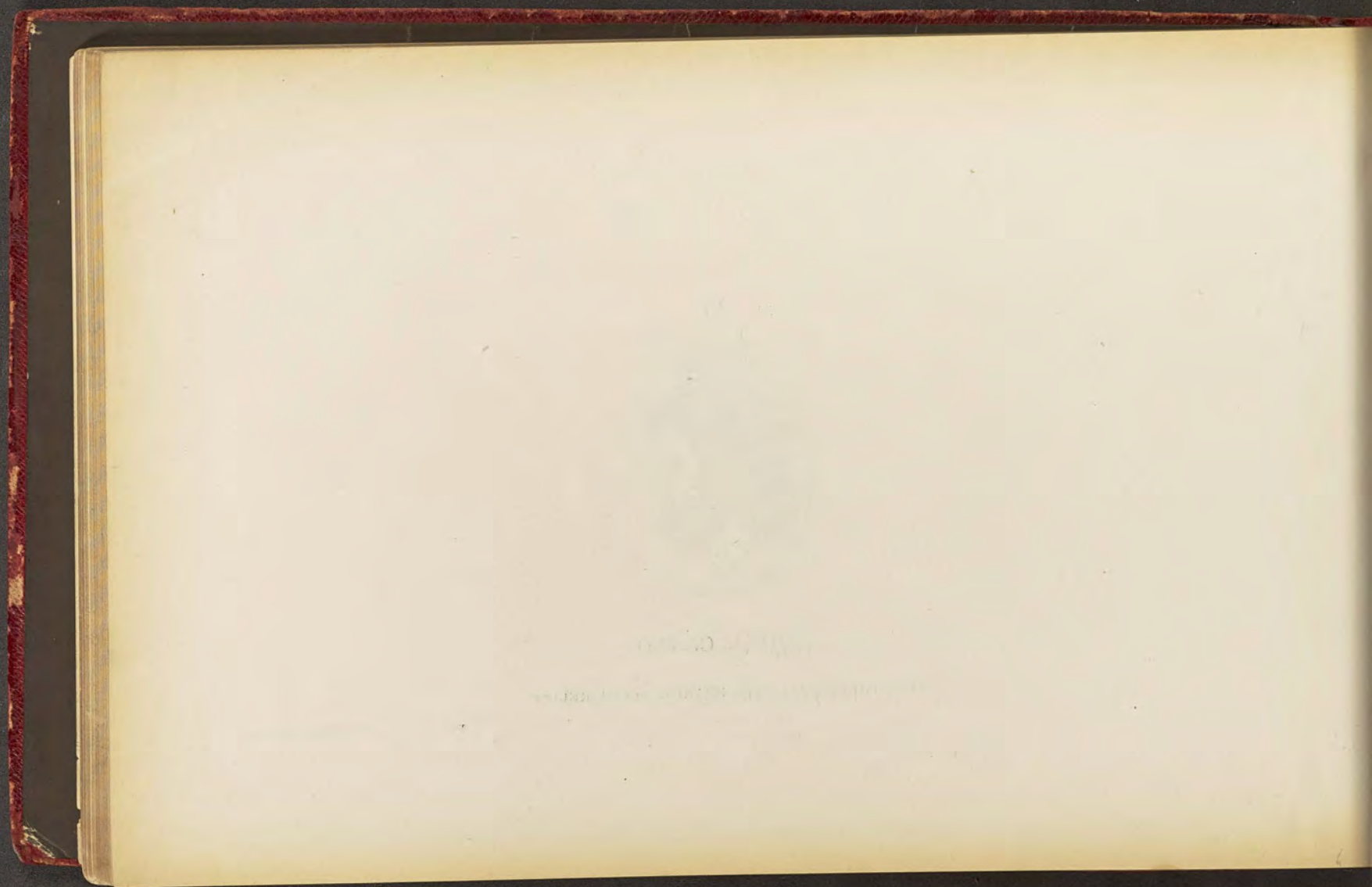
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SHELL CAMEO

WITH MILKY BASE AND ORANGE FLESH RELIEF.

BY MONS. TESTERS



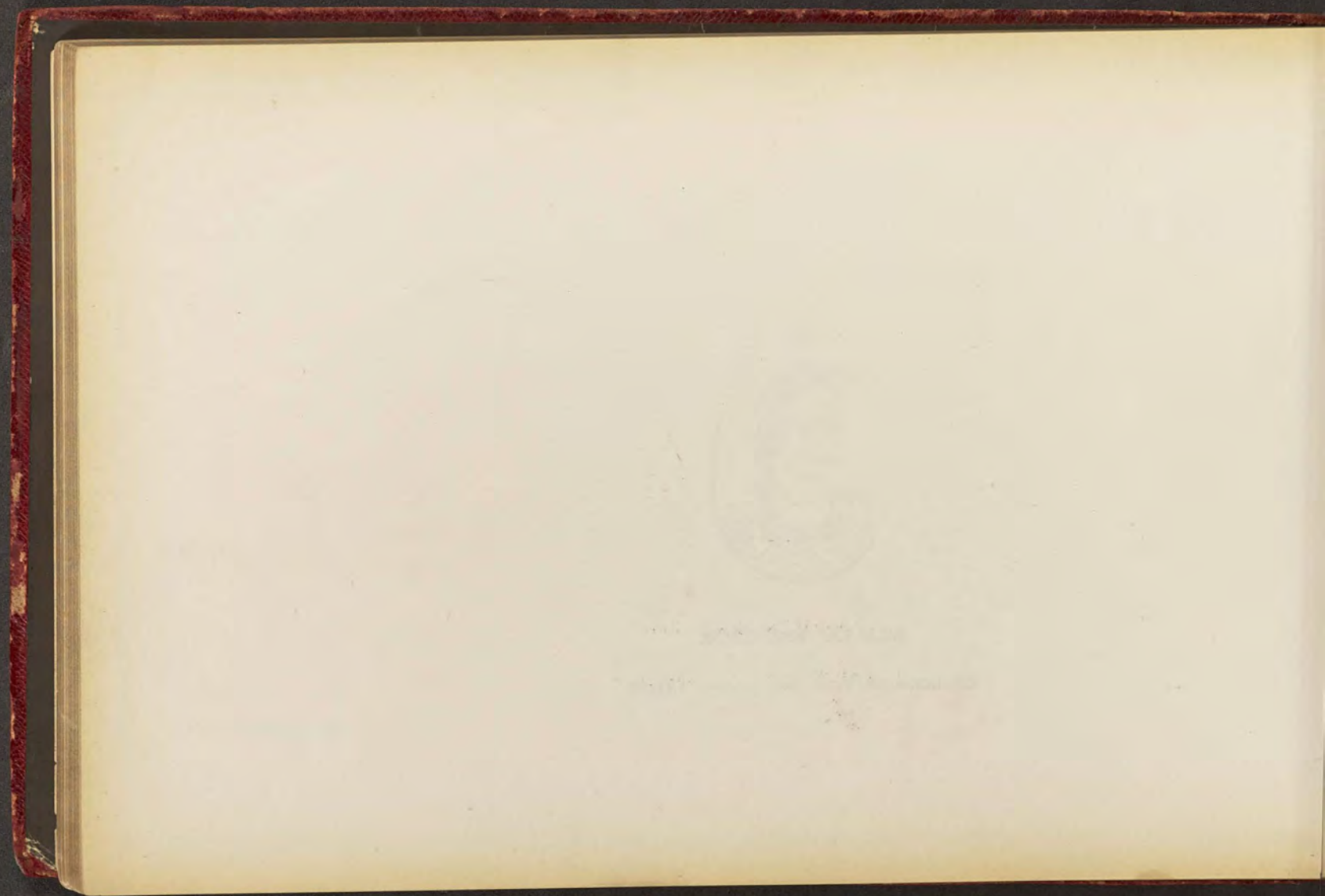
26



ROMAN EMPEROR

CHALCEDONY WITH RED JASPER RELIEF.

BY W. SCHMIDT



29



ONYX
OF 4 STRATA
WHITE
DARK BROWN
WHITE
DARK BROWN

27



JUPITER

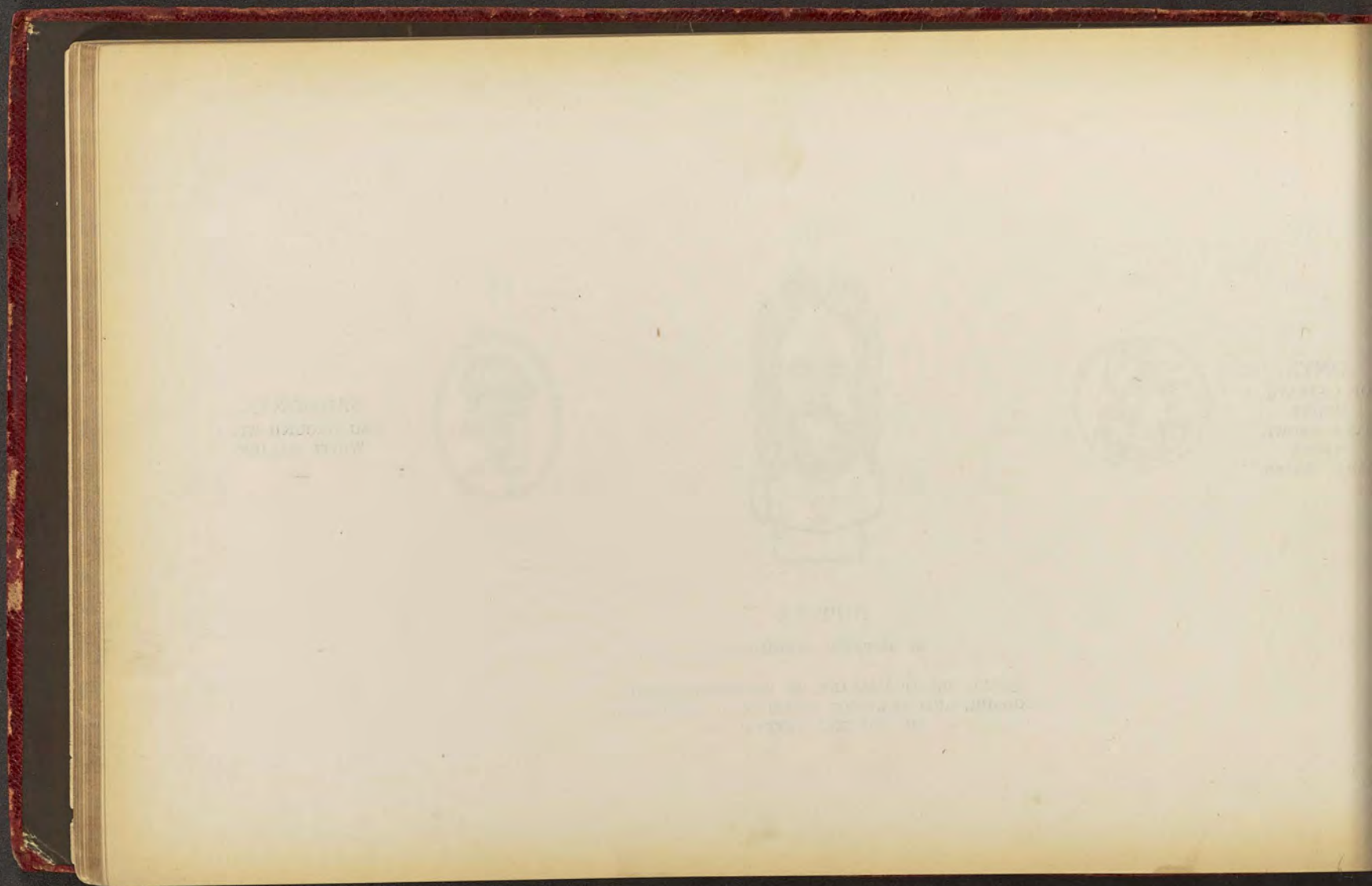
BY GIOVANNI BARTOLOTTI

BERYL OR AQUAMARINE OF PALE SEA GREEN
COLOUR, AND SHEWING STRIÆ AND CLEAVAGES
OF NATURAL CRYSTAL.

28



SARDONYX
RED GROUND WITH
WHITE RELIEF.



LABRADORITE
WITH PALE GREENISH AND
BRONZE CHATOVANCY



MERCURY

BY FRANK DAVIS

30



MINERVA

BY W. SCHMIDT

ONYX OF 3 STRATA, BROWN,
MILKY, AND PALE BROWN.
A VERY FINE STONE.

32



SPRINGTIME

BY W. SCHMIDT

SARDONYX
OF 3 STRATA, RED
CHALCEDONIC,
MILK WHITE.



REVERSE ALLEGORICAL HEAD



FLORA CINQUE CENTO



REVERSIBLE CAMEO

ONYX, A DOUBLE CAMEO OF SEVERAL STRATA, BROWN, WHITE, MILKY, PINKY, BROWN, WHITE, &c.



PRECIOUS OPAL
WITH FINE RED AND OTHER
COLOURED FLASHES OF FIRE ON
BROWN MATRIX.

36



BY W. SCHMIDT

34



BY W. SCHMIDT

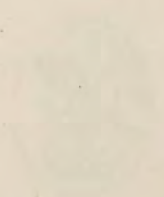
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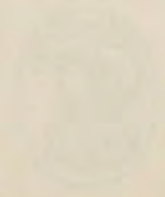
BY C. TASSINARI

PRECIOUS OPAL
WITH SOME MILK WHITE
OPAL ON BROWN FERRUGINOUS
GANGUE OR MATRIX.

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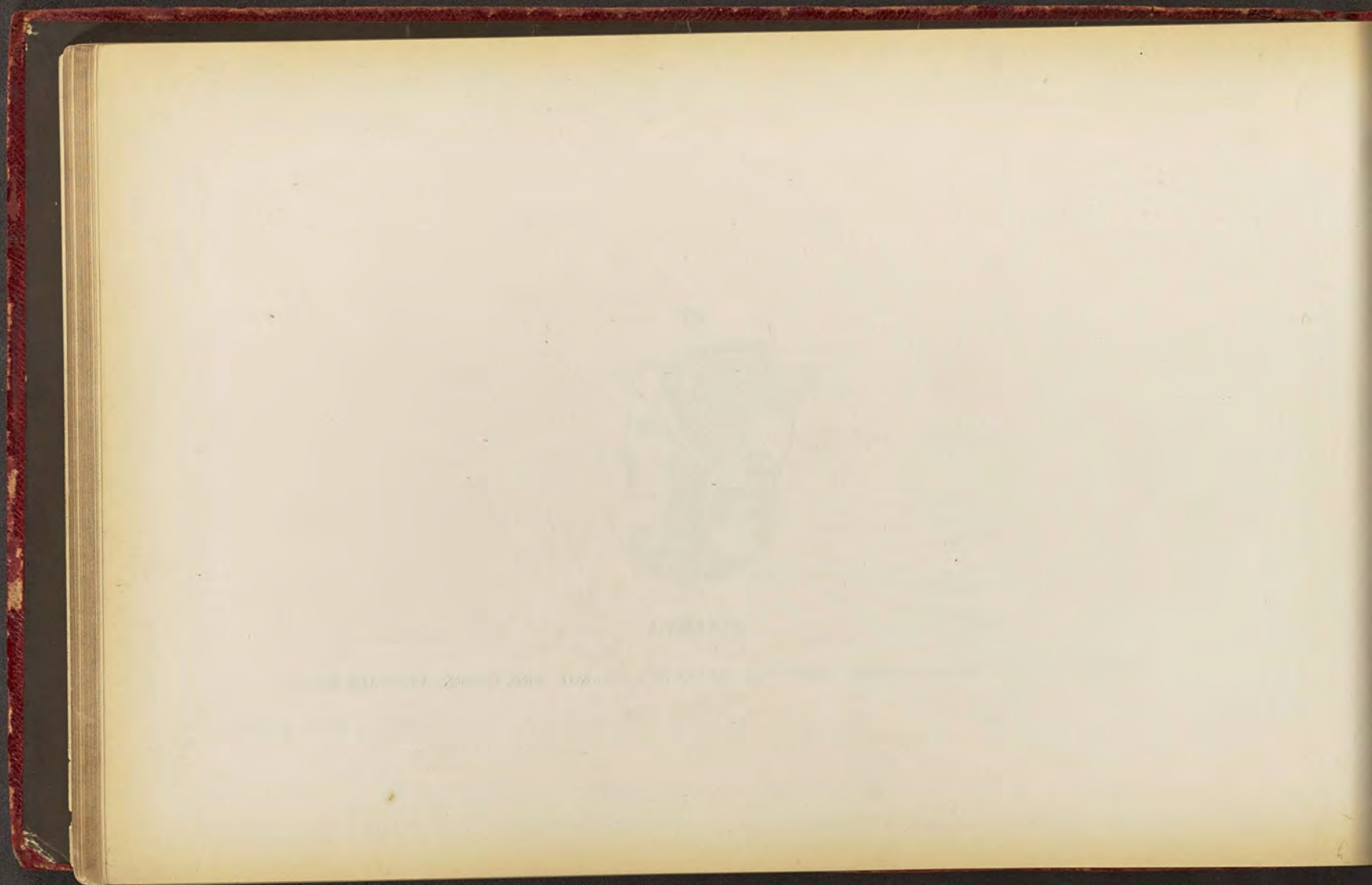
37



MINERVA

PRECIOUS OPAL ON BROWN MATRIX. FINE PLAY OF COLOUR, ORANGE, RED, GREEN, AND PALE YELLOW.

BY W. SCHMIDT



PRECIOUS OPAL
CREAMY WHITE AND IRIDESCENT.
BACKGROUND TO FORM A SKY.
EXQUISITE PIECE OF WORKMANSHIP.

38



VENUS

39



MINERVA CROWNING A WARRIOR

BY W. SCHMIDT



40



HEBE AND EAGLE

PRECIOUS OPAL WITH BRILLIANT GREENISH BLUE IRIDESCENCE BROWN MATRIX.

BY CONRAD



41



HEBE FEEDING AN EAGLE

PRECIOUS OPAL WITH BRILLIANT GREENISH BLUE IRIDESCENCE ON BROWN MATRIX. A MATCHLESS GEM.

BY W. SCHMIDT



42



VENUS IN HER BOAT ON THE OCEAN.

PRECIOUS OPAL

WITH SOME RED FLASHES ON BRILLIANT BLUEISH GREEN.

BY W. SCHMIDT



43



MEDUSA

PRECIOUS OPAL BANDED WITH BRILLIANT BLUEISH GREEN IRIDESCENCE

BY W. SCHMIDT



46



BY GIOVANNI BARTOLOTTI

PRECIOUS OPAL

BRILLIANT BLUEISH GREEN ON
BROWN MATRIX.

45



BY CONRAD

PRECIOUS OPAL

EXQUISITE PLAY OF
COLOURS.

44



BY FRANK DAVIS

PRECIOUS OPAL

BRILLIANT BLUEISH GREEN ON
BROWN MATRIX.



49



ST. GEORGE

47



MINERVA

FINE OPAL IN MATRIX

48



WARRIOR

PRECIOUS OPAL

BRILLIANT COLOUR BANDED
WITH BROWN.

PRECIOUS OPAL

OF BRILLIANT BLUEISH GREEN
ON BROWN MATRIX.

BY W. SCHMIDT



52

PRECIOUS OPAL
OF BRILLIANT GREEN & RED
COLOURS ON BROWN MATRIX.



50



HANNIBAL

BY W. SCHMIDT

PRECIOUS OPAL OF BRILLIANT
GREEN AND RED COLOUR ON COMMON
OPAL OF PALE BUFF HUE.

51



PRECIOUS OPAL
BRILLIANT GREEN AND RED
COLOURS ON COMMON OPAL.

ROMAN LADY

BY W. SCHMIDT



54



GODDESS OF MUSIC

PRECIOUS OPAL

53



MARS

PRECIOUS OPAL
OF BRILLIANT GREEN COLOUR
BANDED ON BROWN MATRIX.

55



ANGEL

PRECIOUS OPAL
REMARKABLY TRANSLUCENT
ON BROWN MATRIX.

BY W. SCHMIDT



56

INDIAN CHIEF AND SQUAW
PRECIOUS OPAL,
GREENISH BLUE COLOUR.
HEADS CUT OUT OF THE BROWN
MATRIX.



RED INDIANS

57



PRECIOUS OPAL
VERY RARE MARKING OF
COLOUR IN THE VEIL.

58



PRECIOUS OPAL
OF FINE TRANSLUCENCY AND
WITH AZURE AND
TURQUOISE IRIDESCENCE ON
BROWN MATRIX.

MARS

BY W. SCHMIDT



59



60



61



PRECIOUS OPAL

GREENISH BLUE COLOR ON
BROWN MATRIX.

PRECIOUS OPAL

FINE SPECIMENS OF COLOR
AND WORKMANSHIP
GREENISH BLUE ON BROWN

PRECIOUS OPAL

GREENISH BLUE ON BROWN MATRIX

BY W. SCHMIDT

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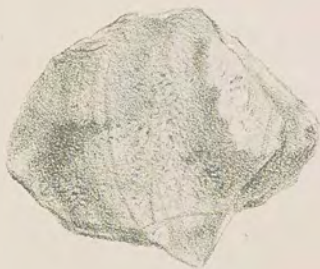
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62

COWRIE GUM
FROM AUSTRALIA, WITH FLY
INSIDE. A PERFECT
SPECIMEN.



63



AMBER
CLEAR ON THE SURFACE
UNDERNEATH; ARE APPARENTLY
FINE DEAD LEAVES.
GOOD SPECIMEN OF ITS KIND.

64

COWRIE GUM
SIMILAR IN
CHARACTER TO
No. 62.





65



ONYX
OF 2 STRATA

PORTRAIT OF THE EARL OF BEACONSFIELD.



68

AMBER



66

AMBER

WITH AN ANT IN IT.
VERY CHOICE SPECIMEN.

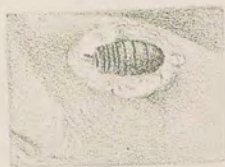


69

AMBER

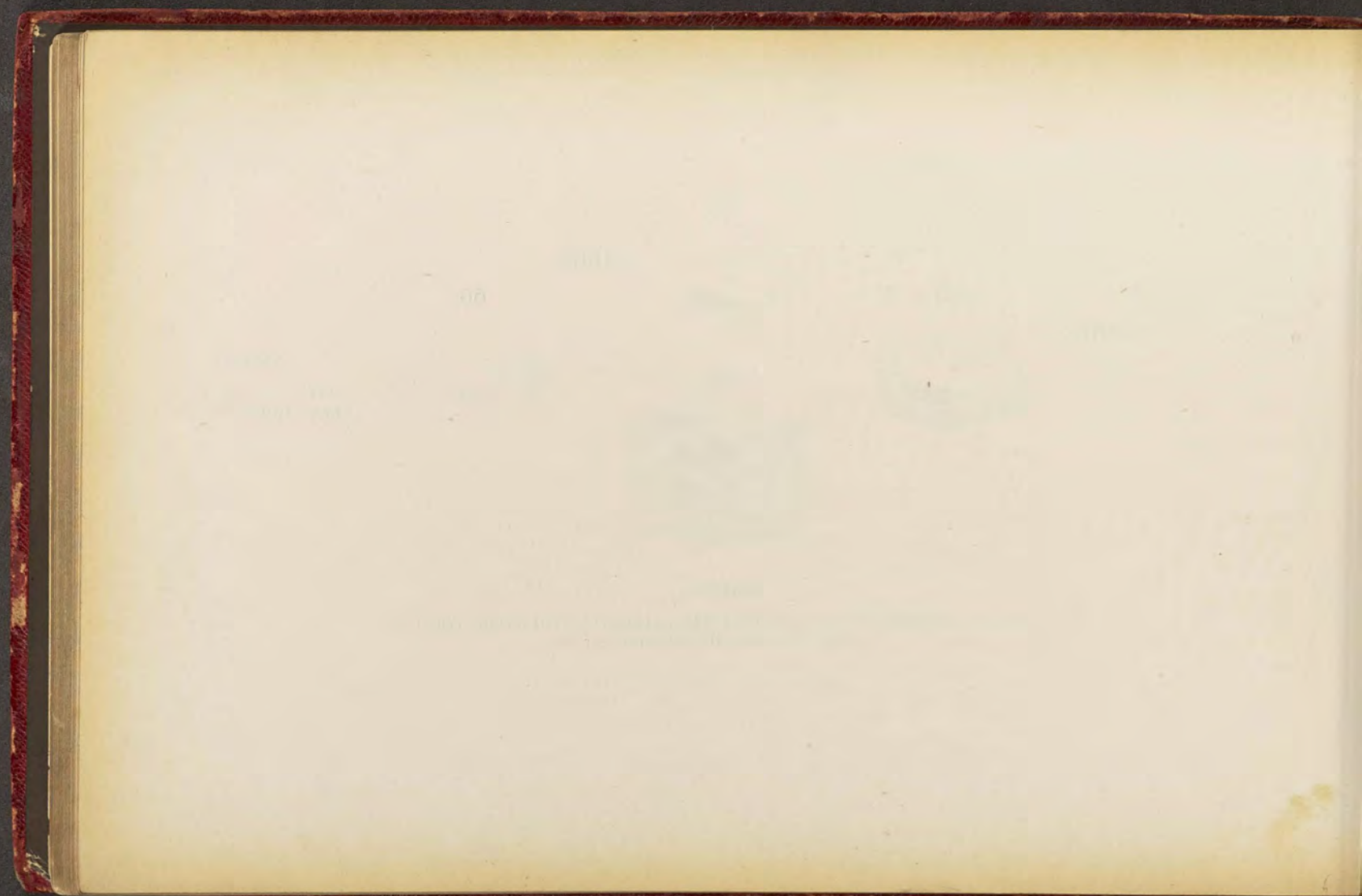


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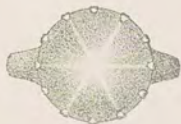


AMBER

WITH AN IMBEDDED BEETLE WHICH HAS EVIDENTLY STRUGGLED FOR LIFE.
NOTE THE AIR BUBBLES AROUND IT.



70



A STAR OR ASTERIAS SAPPHIRE OF PALE GREY BLUE COLOUR, AND SHEWING A VERY WELL MARKED STAR, ALWAYS SEEN TO MOST ADVANTAGE IN THE SUN. THE STAR TRAVELS ROUND THE STONE IF VESTA LIGHT IS USED AND MOVED AROUND.

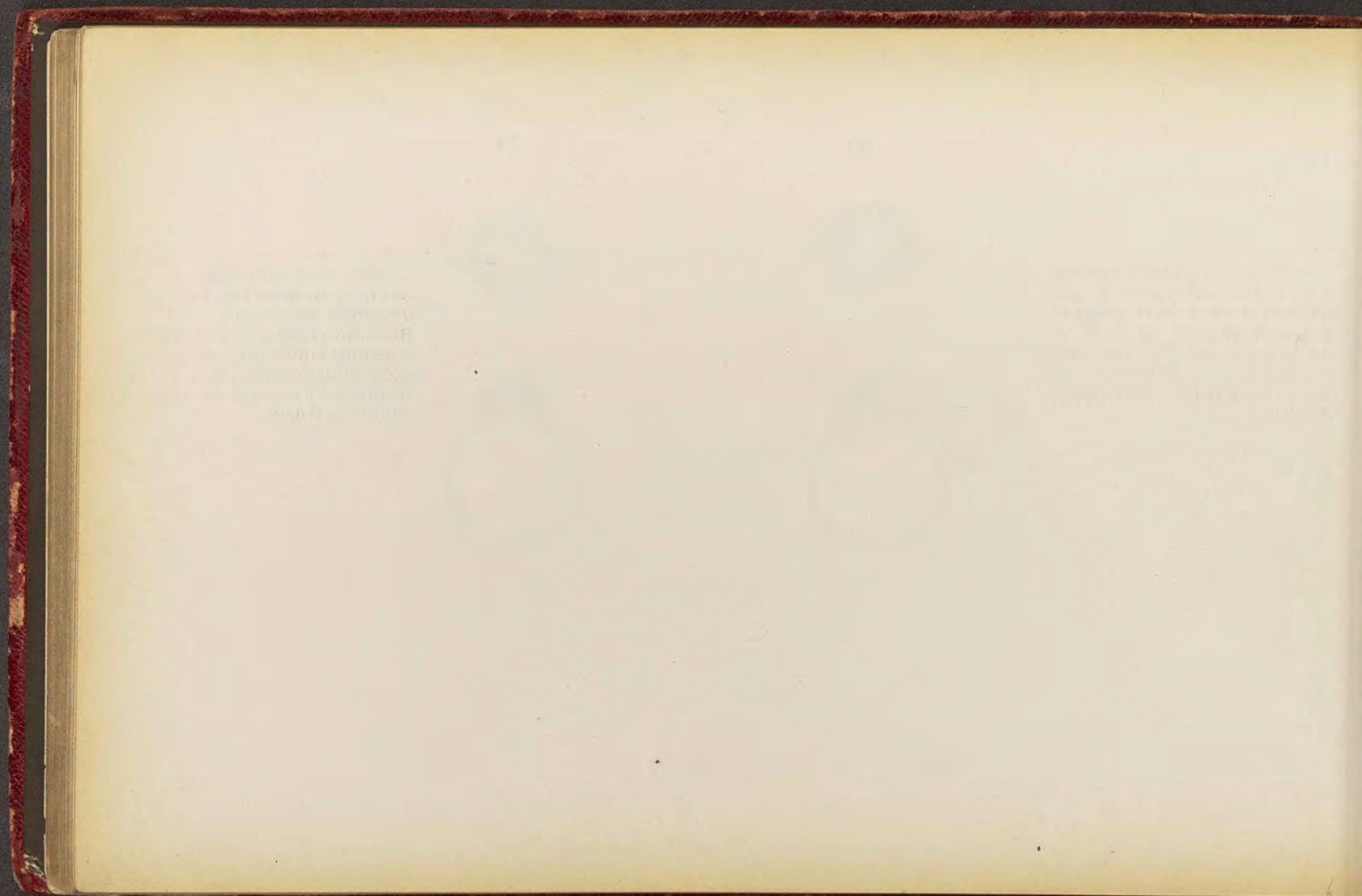


71



A VERY FINE SPECIMEN OF STAR RUBY. A WONDERFUL EFFECT IS OBTAINED FROM THIS STONE BY HOLDING IT IN THE SUN UNDER A MAGNIFYING GLASS, BY THROWING A FINE FOCUS ON THE STONE, IT GIVES OUT A RAY OF COLOUR WHICH REVOLVES.





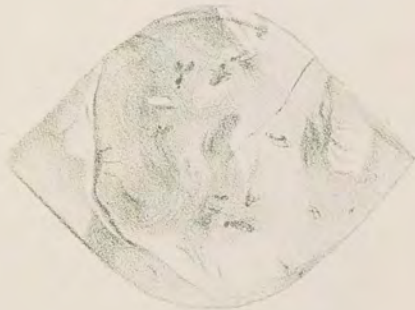
72



AMBER

WITH A MOTH AND OTHER INSECTS.
A FINE SPECIMEN

73



AMBER

WITH NUMEROUS INSECTS
IMBEDDED.

74



AMBER

WITH MOTH AND OTHER
INSECTS.



AMBER
WITH LEAVES IN IT.



76

AMBER
WITH BARK OF TREE ON IT.



77

AMBER
WITH REMAINS OF BRANCH
OF WOOD IN IT.



ALL THREE REMARKABLY FINE MATCHLESS SPECIMENS



78



ONYX
OF 3 STRATA.

PORTRAIT OF MR. GLADSTONE.



79



QUARTZ

WITH FINE CIRCULAR CRYSTALS OF RUTILE IMBEDDED IN ITS SUBSTANCE.

CHINESE SNUFF BOTTLE OF REMARKABLE EXCELLENCE.



80

81

82

NOBLE OPAL.

OF EXQUISITE COLOUR AND WORKMANSHIP.



MARS

BY C. TASSINARI



ANGEL

IN NOBLE OPAL WITH
BROWN MATRIX.

BY C. KONRAD



MINERVA

BY C. TASSINARI

NOBLE OPAL

FINE CHATOVANCY



83



ONYX
OF 3 STRATA, BROWN OPALINE
AND WHITEY BROWN.

84



ONYX
OF 2 STRATA, BLACK AND WHITE.

85



ONYX
OF 2 STRATA,
BLACK AND WHITE



86



FANCY HEAD

87



PSYCHE

88



MARY OF MEDICIS

3 NOBLE OPAL CAMEOS.

BY W. SCHMIDT



NOBLE OPAL

WITH LIGHT BROWN MATRIX,
VERY FINE PLAY OF RED, YELLOW,
AND GREEN IN THE DRAPERY.

89



90



91



NOBLE OPAL

90. PERFECT, CLEAR, FLAWLESS AFRICAN DIAMOND OF RICH CANARY COLOUR.

WEIGHT $14\frac{3}{4}$ CARAT



92



SARDONYX
VERY FINELY CUT.

BY C. TASSINARI

93



RICH LABRADORITE
QUEEN ELIZABETH.

BY C. TASSINARI

94



SARDONYX

BY C. CONRAD



95

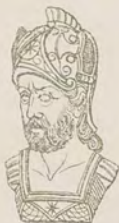
NOBLE OPAL



EGYPTIAN LADY

BY G. BARTOLOTTI

96



WARRIOR
FINE CUT AMETHYST.

BY W. SCHMIDT

97



MINERVA

BY G. BARTOLOTTI

NOBLE OPAL



ONYX
OF 2 STRATA.



BY C. CONRAD

FINE SAPPHIRE

WEIGHT $23 \frac{10}{14}$ CARAT

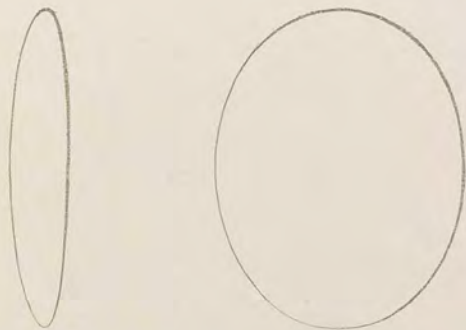


BY W. SCHMIDT

ONYX
OF 2 STRATA
MILKY WHITE FIGURE OF MERCURY
ON DARK GROUND.



IOI

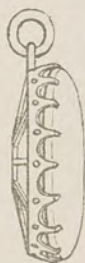


REMARKABLY FINE OPAL WITH NUMEROUS BANDS OF COLOUR SEEN IN THE SUN, PROVES IT A GEM
ALMOST UNEQUALLED FOR PURITY AND BEAUTY OF COLOUR.

WEIGHT 48 CARATS.



102



PRECIOUS OPAL

SET À JOUR IN GOLD CORONET MOUNT. A MAGNIFICENT SPECIMEN SHEWING VERY FINE PRISMATIC COLOURS.



103



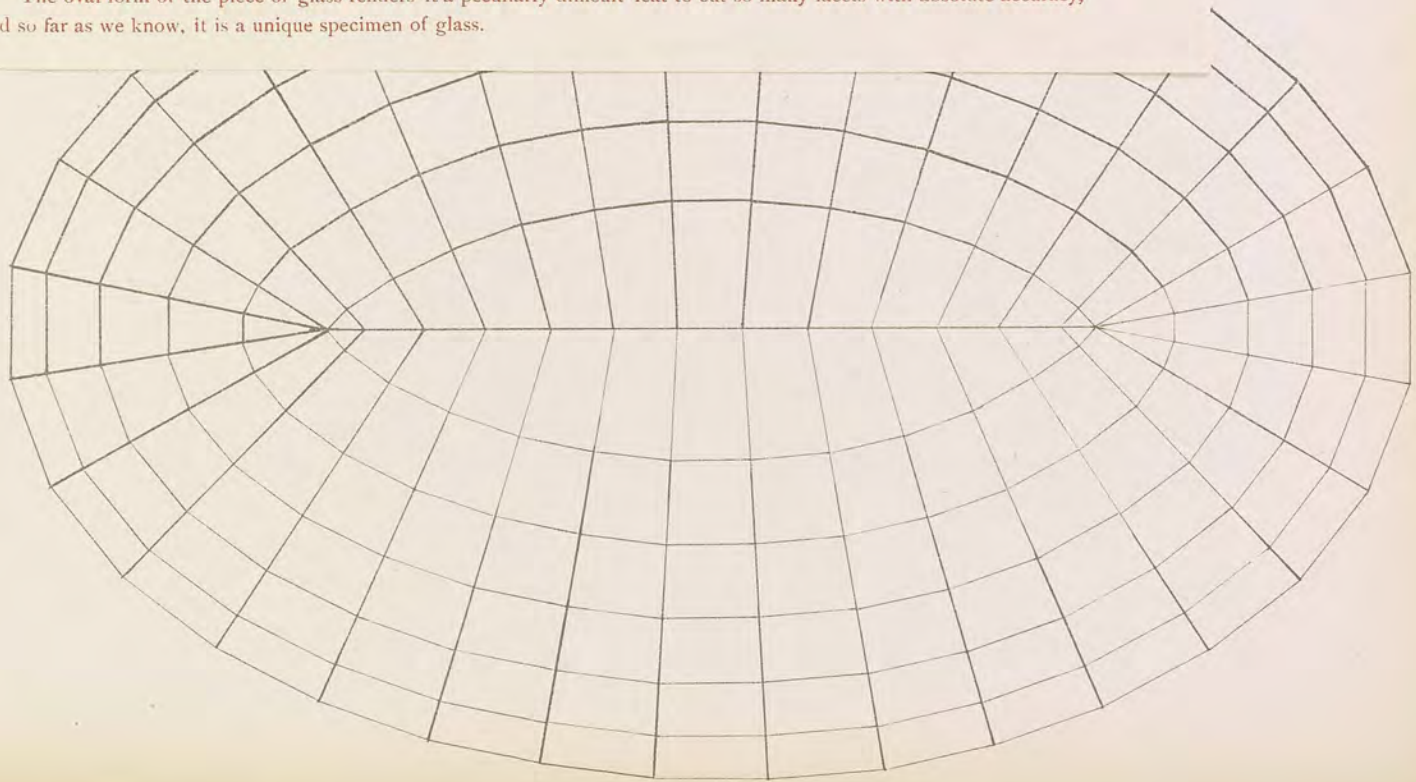
BRILLIANT, CUT, WHITE PASTE OF REMARKABLY FINE QUALITY.

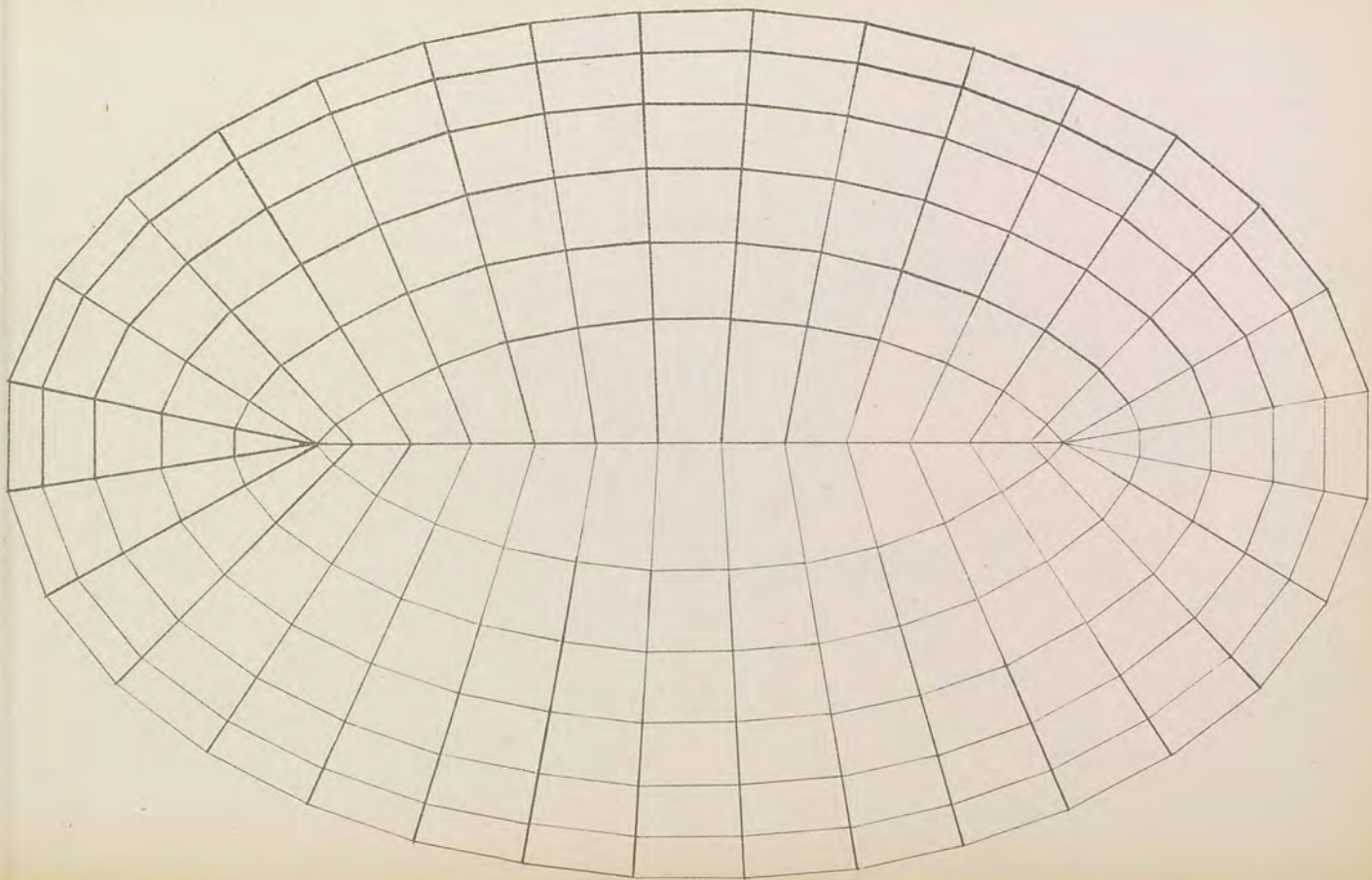


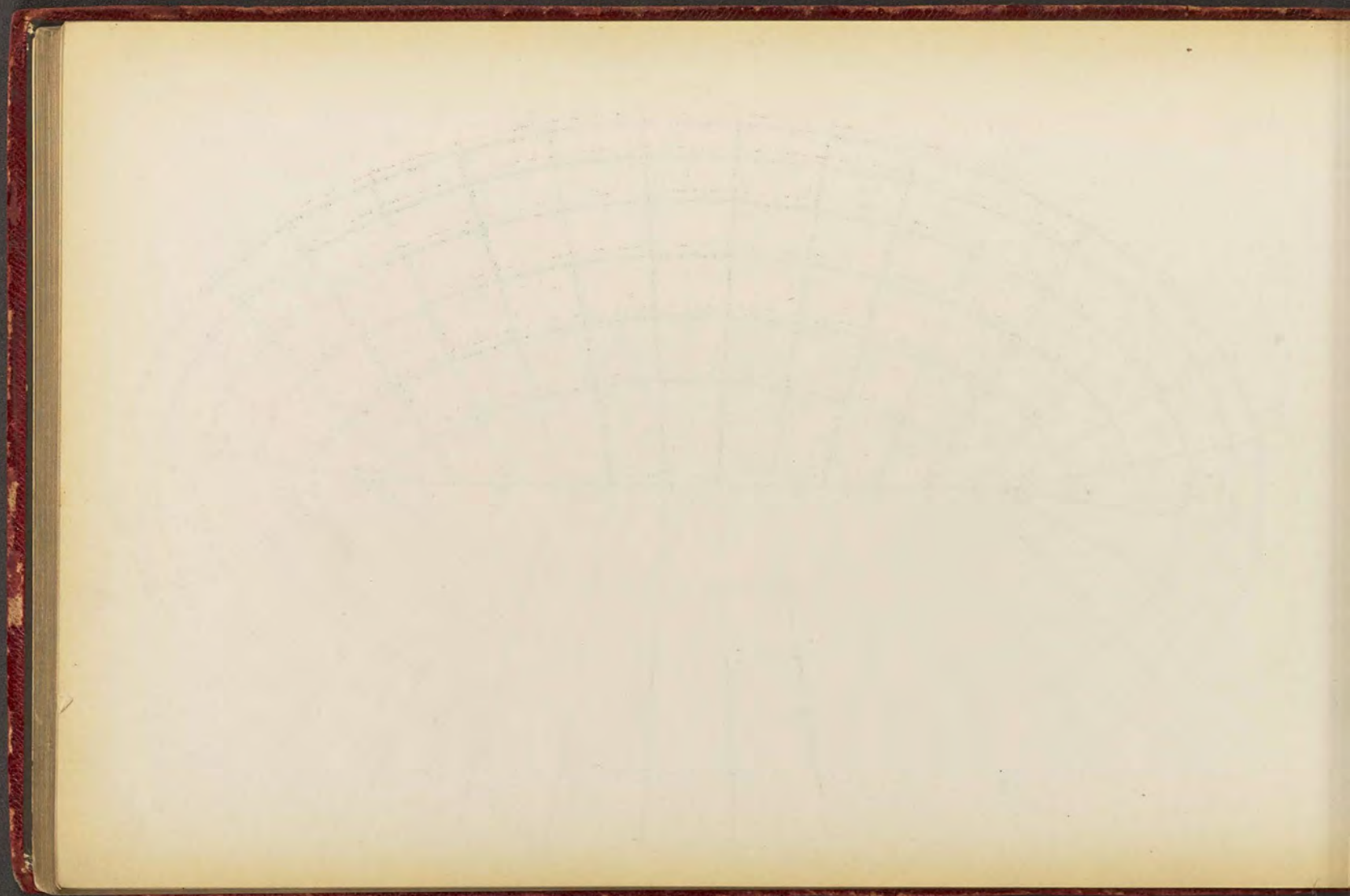
No. 104 was cut for and exhibited by Messrs. OSLER in the Great Exhibition of 1851. These gentlemen persistently refused to sell it to the Collector, but ultimately made him a present of it.

The name of the artisan who cut the specimen was JOHN NORTON (now dead).

The oval form of the piece of glass renders it a peculiarly difficult feat to cut so many facets with absolute accuracy, and so far as we know, it is a unique specimen of glass.







105



WEIGHT $16\frac{10}{84}$ CARAT

A MAGNIFICENT SPECIMEN OF OPAL PERFECT IN ALL RESPECTS AND REMARKABLE PLAY OF COLOUR.



106



VENUS AND CUPID.

ONYX OF 2 STRATA, WHITE ON BROWNISH BLACK

BY W. SCHMIDT



107



ONYX

OF 2 STRATA, RED AND WHITE.

109



ONYX

OF 2 STRATA, BLACK AND WHITE.

108



ONYX

OF 2 STRATA, RED AND WHITE.

110



ONYX

OF 2 STRATA, RED AND WHITE.



III



AMOROSA

SARDONYX OF 3 STRATA.

BY C. TASSINARI



LIBRARY

OF THE

112

AMETHYST
PORTRAIT OF A LADY.



113

SARDONYX
OF 4 STRATA.



114

AMETHYST
PORTRAIT OF A LADY.





115



AJAX.

LABRADORITE, VERY FINE BLUE IN THE HELMET WITH A PLAY OF COPPER COLOUR ON THE BODY.
A CAMEO HAVING BLUE AND BRONZE CHATOYANCY.

BY C. TASSINARI





SHELL CAMEO

PORTRAIT OF HER MAJESTY QUEEN VICTORIA, THE WHITE RELIEF OF EXTREME PURITY.



117

NOBLE OPAL



HERCULES
WITH THE LION'S SKIN.

BY FRANK DAVIS

118

NOBLE OPAL



ST. GEORGE

BY GIOVANNI BARTOLOTTI

THE



THE

LIBRARY

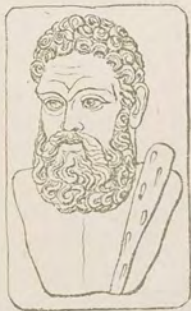
LIBRARY

OF THE

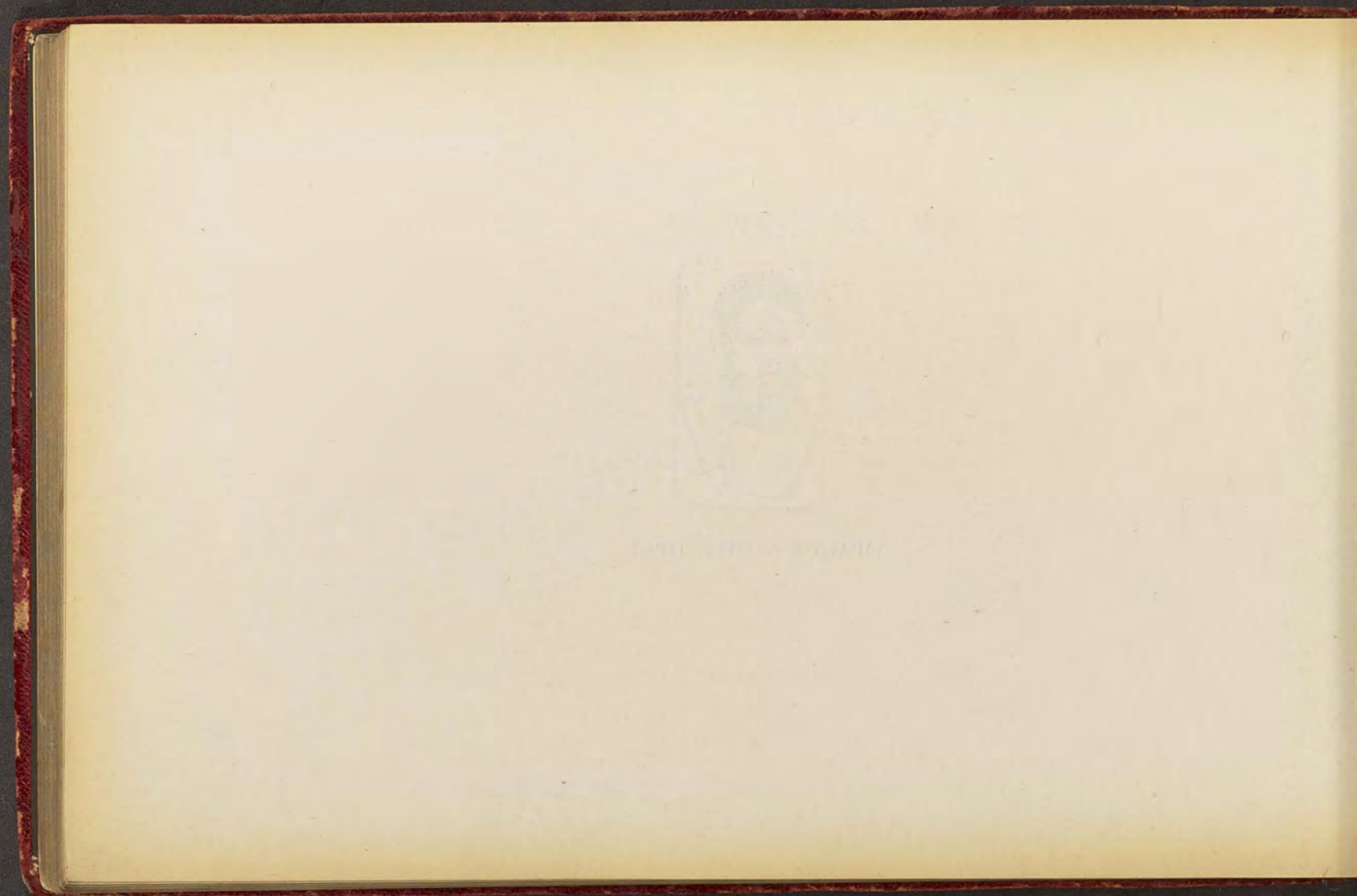
UNIVERSITY OF

CHICAGO

119



OPAQUE WHITE OPAL



120



ANGEL

BLUE OPAL WITH VARIED COLOUR ON BROWN MATRIX.



121



ONYX OF 2 STRATA

PORTRAIT OF THE COLLECTOR



I 22



FLYING ANGEL

AN OPAL ON BROWN MATRIX. THE VARIETY OF COLOUR IN THE PORTION INTENDED TO BE SKY IS VERY FINE, ESPECIALLY WHEN HELD UP TO CATCH THE LIGHT, THERE BEING A VERY FINE PLAY OF GREEN AND RED UPON GOLD, WITH A TINGE OF BLUE PERVADEING THE WHOLE.



THE UNIVERSITY OF CHICAGO
LIBRARY
1891-1900

123



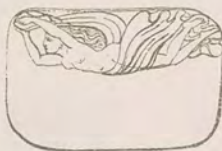
HEBE AND EAGLE

124



VENUS

125



FLYING ANGEL

SPECIMENS OF OPAL ON BROWN MATRIX.

BY C. CONRAD



130



129



128



127



126



ALL PERFECT SPECIMENS OF AMBER WITH INSECTS IMBEDDED.



132



134



AMBER
WITH INSECT

131



AMBER
WITH FLY

133

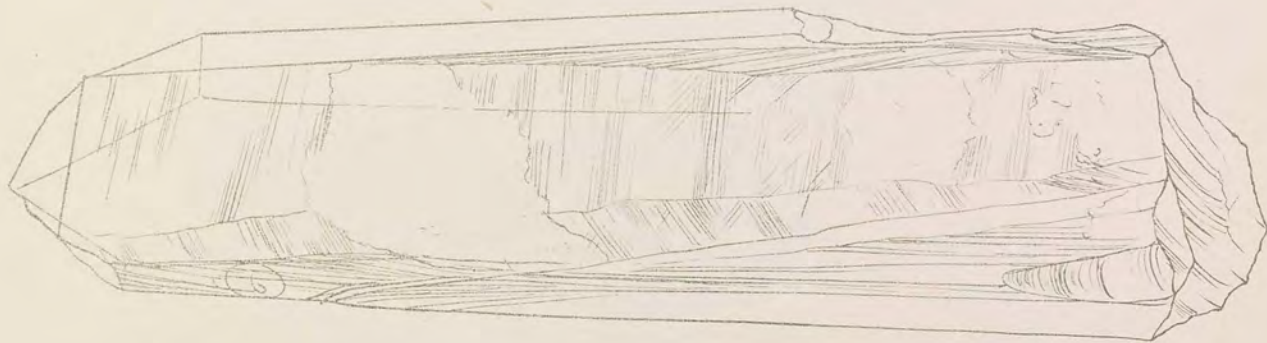


PECULIAR PIECE OF AMBER.

132 HAS THE APPEARANCE OF SPANGLES PRODUCED BY REPEATED CONCUSSIONS.



135



QUARTZ

FROM CLEAR PIECES SIMILAR TO THIS SPECTACLES ARE MADE COMMONLY CALLED PEBBLES. THEY ARE CUT IN THIN TRANSVERSE SLICES.



140



139



138



137



136



5 SPECIMENS OF AMBER.

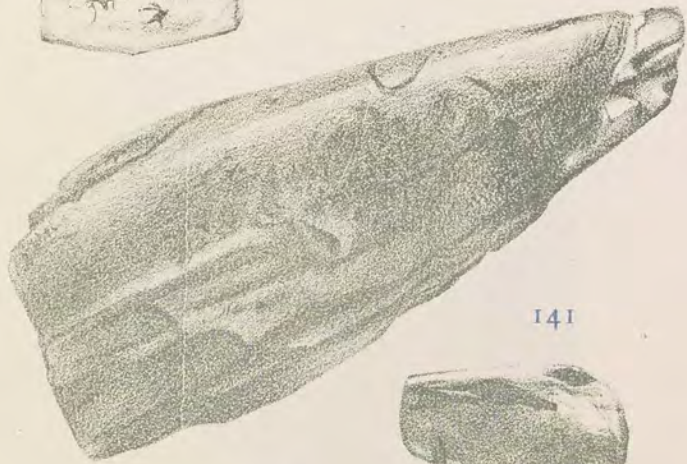


AMBER
WITH FLY

143



142



141

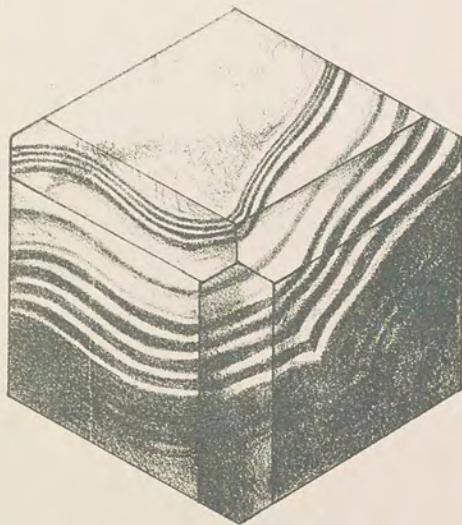


AMBER
WITH LEAF IN IT.

142. AMBER SHOWING A SECOND FLOW WHEN THE OUTER FLOW HAD ADAPTED ITSELF TO THE INNER ONE,
WHICH HAD EVIDENTLY HARDENED BEFORE THE INNER ONE HAD DEVELOPED.



144



CUBE WITH ITS 12 EDGES REPLACED BY PLANES OF THE RHOMBIC DODECABEDRON; CARVED IN ONYX,
SHEWING STRATIFICATION WELL DEFINED IN 21 LAYERS.





ONYX HEART

WITH 11 LAYERS WELL DEFINED.



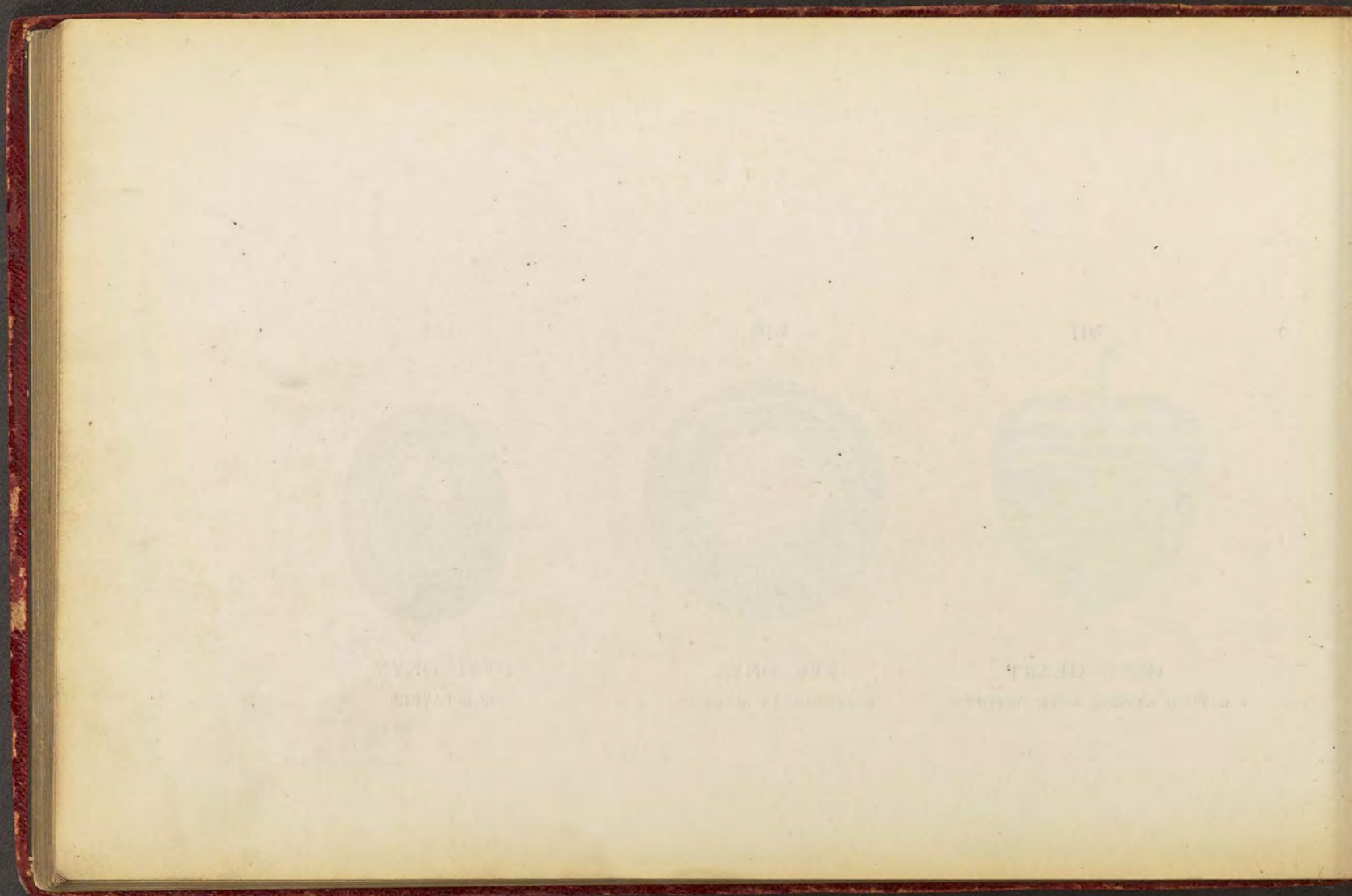
EYE ONYX

IRREGULARLY MARKED.



OVAL ONYX

OF 10 LAYERS



148



149



AMBER
WITH A MOTTH

150



AMBER
WITH A FLY

AMBER

WITH A CURIOUS INTERMIXTURE OF YELLOW AND WHITE.

